

BEETLES





(Standing left to right) Dennis Byron, Maurice Gibb, Blue Weaver
(Kneeling left to right) Robin Gibb, Barry Gibb, Alan Kendall

THE BEE GEES

PROLOGUE

The fateful afternoon that Barry, Robin and Maurice Gibb (later to become The Bee Gees) first performed in public was as an intermission act at the local cinema in Manchester, England in '55. Today the brothers themselves, and not the latest matinee, draw the crowd. And by the thousands.

ACT I: "THE REAL BEGINNING; AUSTRALIA"

Though the Brothers Gibb had sung together commercially in England it wasn't until after their family emigrated to Australia in '58 that things really got off the ground. But first they found themselves again as an intermission act, this time at a speedway.

As luck would have it, the track owner knew a disc jockey. The D.J. taped the boys at the track and played the tape on his radio show and was then inundated with inquiries and requests.

So the show was on the road; tagged "B.G.'s" they began doing radio and television and eventually got a twenty minute T.V. Show of their own.

It wasn't until '63, while a few other lads were taking the world by storm half a planet away, that The Bee Gees released their first single, "Three Kisses of Love", written by Barry.

This, and a series of subsequent 45s, were hits of varying degree over the next four years. But The Bee Gees' success in Australia wasn't as big as legend would have one believe. The Gibbs were literally on the ship back to England when they got word that they had at last hit number one; with "Spicks and Specks".

Barry explains the decision to return to England, "We knew we could make it internationally, we could just feel it. But we knew that to do it we'd have to go to American or back home. There was just no way of getting Australian records distributed outside of Australia, New Zealand and a few other places in the neighborhood. We would have spent forever down there and gone nowhere, we had to leave."

ACT II: "LOOK OUT WORLD, HERE WE COME"

The five week journey by ship to England gave the three plenty of time to ponder their fate.

Barry recalls, "We came off the ship and the first people we met was another group. They said, 'Go back, go back, the Walker Brothers are nothing any more, it's all Eric Clapton now.' We talked awhile and they really tried to dissuade us from trying to make it in England. That more or less gave us the added incentive to give it a go."

The next few weeks found The Gees signing a management deal with Robert Stigwood and releasing "Spicks and Specks" in England and Europe. Though not the hit the boys wanted in England it did set the stage for what was to follow; the first made-in-Britain Bee Gees 45, "New York Mining Disaster", "I Can't See Nobody". By this time The Gees had added two fellow Aussies to the group; drummer Colin Peterson and guitarist Vince Melouney. So now The Bee Gees were primed and set to conquer the world.

And conquer they did. A string of self-penned international hits was soon racked up; "New York Mining Disaster", "To Love Somebody", "Holiday", "Words", "Massachusetts".

Not only were record buyers going mad on this new phenomena but concert goers were also. The tours were absolutely unbelievable, the kind of fanatic adulation The Gees received hadn't been seen since the heyday of the Beatles.

Speaking of those early tours Barry remembers, "Well for our music they were too wild. We couldn't get across the messages in the songs."

Robin adds, "At the time we were coming up as a big teenybopper group. Then suddenly someone heard us singing and said, 'Stop the crowds, wait a minute, these guys are doing thing!'"

And Maurice, "It used to annoy us immensely. They'd be going raving mad, screaming their heads off and we'd be doing "Holiday". We'd be playing a lovely melody thing with a big orchestra and they'd be shrieking, 'Barry, Barry, Robin!'"

And just as with any public figures there were incredible stories and rumours. The most idiotic (and earliest) of all was that the group didn't exist at all but was simply a front for the Beatles! Then there were great stories about Barry; every other week he was supposedly leaving the group for either, a solo recording career, a career in films or a complete retirement.

Probably the height of publicity was reached deliberately when The Bee Gees played at London's Royal Albert Hall backed by a sixty piece orchestra, a choir and a Royal Air Force Brass Band!!

But, hit singles and tours and media limelight wasn't the lot of it. The Bee Gees' Albums had succeeded in throwing the music work on its collective ear. The classic "Bee Gees First" is, ten years later, still much discussed and praised.

The Bee Gees' music was something new, a blend of melodies, lyrics and vocals that was totally original. It was this unique mixture that gave reviewers a hard time, they tried and tried to come up with a catchword for this fresh sound; "classical rock", "symphonic balladry", et al. It was obvious that the group that created a category of its own. And now their music and that of their numerous imitators would be deemed, "Bee Geeian", what else?

ACT III: "HASSLES AND SEPARATE WAY"

First Vince left the group, then in '69 further intergroup problems and pressures culminated in Robin leaving. His split was surrounded by quite a hullabaloo. After all, Barry and Maurice were his brothers. The English press had a field day interviewing, postulating and generally making the whole thing seem a lot nastier than it actually was. Barry, Maurice and Colin continued to record and release records as The Bee Gees while Robin recorded solo.

Robin's debut single, "Saved By The Bell" was an enormous smash in nearly all parts of the world, save America. It only failed to hit number one in England due to the Rolling Stones "Honky Tonk Woman's" refusal to budge. Soon after, Barry, Maurice and Colin followed their moderately successful 45, "Tomorrow, Tomorrow" with "Don't Forget To Remember" which topped the U.K. charts. Next Colin was "let go" and Barry and Maurice released, "Cucumber Castle", an album that was partially a soundtrack for a television special they did of the same name.

Robin released a solo L.P. "Robin's Reign", of which he says, "In my eyes I didn't finish the album. It wasn't something I was into, it didn't have the continuity I wanted. It only came out because Polydor wanted it to."

While America quieted for The Gees and their various configurations during the split, other countries still revered them. For instance, in Germany, where in '67 and '68 they became bigger than the Beatles and Stones; during one point in the split the last L.P. recorded with Robin,



Robin



Barry



Maurice

BARRY GIBB (Guitar/Vocals)

BORN: Douglas, Isle of Man, September 1, 1946. **EDUCATION:** Oswald Road School, Manchester; Humpy Bong State School, Brisbane, Australia; Cribb Island State School, Brisbane, Australia. **MUSICAL TRAINING:** Self-Taught. **OTHER OCCUPATIONS:** Songwriter (no others). **MUSICAL CAREER:** The Bee Gees. **MUSICAL INFLUENCES:** Otis Redding, The Beatles, Elton John, Stevie Wonder and Bob Hope. **PERSONAL COMPOSITIONS:** Most Bee Gee Material along with my brothers. **SONGWRITING INSPIRATION:** Stevie Wonder, Bacharach, Neil Sedaka, Carole King, Terry Goffin, Bob Hope, All People, Places and New York. **FAVORITE SINGLES:** Breaking Up Is Hard To Do/Neil Sedaka, Good Vibrations/The Beach Boys and Monday Monday/Mamas and Papas. **FAVORITE ALBUMS:** Tapestry/Carole King, Sgt. Pepper/The Beatles and Main Course/The Bee Gees. **FAVORITE MUSICIANS:** Arif Mardin, Eric Clapton and Floyd Cramer. **FAVORITE SONGWRITER:** As songwriting inspiration — Stevie Wonder, Bacharach, Neil Sedaka, Neil Diamond and Elton John. **FAVORITE SINGERS:** Stevie Wonder, Robin Gibb, Elton John and Otis Redding. **RESIDENCE:** Tower of Refuge, Isle of Man (non-resident). **INSTRUMENTS:** Martin 12 String Guitar, Guild Switchcaster Electric Guitar, Gibson Arrow Guitar, Gibson ES175TD Guitar, Fender Twin Reverb Amp, Gibson Fire Bird Guitar, Gretsch White Falcon Guitar.

ROBIN GIBB (Vocals)

BORN: Douglas, Isle of Man, December 22, 1949. **EDUCATION:** Oswald Road School, Manchester, Humpy Bong State School, Recliff, Brisbane, Australia. **MUSICAL TRAINING:** Self-Taught. **MUSICAL CAREER:** The Bee Gees. **OTHER OCCUPATIONS:** None. **MUSICAL INFLUENCES:** Neil Sedaka, The Beatles and Otis Redding. **PERSONAL COMPOSITIONS:** Saved By The Bell — Self. New York Mining Disaster 1941, 1st of May, Holiday, Run To Me and Words co-written with Barry and Maurice Gibb. **SONGWRITING INSPIRATION:** Living. **FAVORITE SINGLES:** Boogie on Reggae Woman/Stevie Wonder, Pick Up The Pieces/Average White Band, and Mandy/Barry Manilow. **FAVORITE ALBUMS:** Sgt. Pepper/The Beatles, Endless Summer/The Beach Boys and Wedding Album/Cheech and Chong. **FAVORITE MUSICIANS:** Eric Clapton and Stevie Wonder. **FAVORITE SONGWRITERS:** Paul Simon, Lennon and McCartney and Stevie Wonder. **FAVORITE SINGERS:** Aretha Franklin, Paul Rogers and Otis Redding. **RESIDENCE:** Tudor House in Wentworth, Surrey. **INSTRUMENTS:** (at home) Ovation 12 String Guitar, Baldwin Organ, Piano.

MAURICE GIBB (Bass, Guitar, Keyboards)

BORN: Douglas, Isle Of Man, December 22, 1949. **EDUCATION:** Oswald Road School, Manchester. Humpy Bong State School, Brisbane, Australia. **MUSICAL TRAINING:** Self-Taught. **MUSICAL CAREER:** The Bee Gees. **OTHER OCCUPATIONS:** None. **MUSICAL INFLUENCES:** Neil Sedaka, The Beatles, Everly Brothers and The Beach Boys. **PERSONAL COMPOSITIONS:** Massachusetts, World, To Love Somebody, Gotta Get A Message To You (With my Brothers). **SONGWRITING INSPIRATION:** Neil Sedaka, Paul McCartney and Roy Orbison. **FAVORITE SINGLES:** Good Vibrations/The Beach Boys, Heard It Through The Grape Vine/Marvin Gaye and Pick Up The Pieces/Average White Band. **FAVORITE ALBUMS:** Smiley Smile/The Beach Boys, Sgt. Pepper/The Beatles and Mr. Fantasy/Traffic. **FAVORITE MUSICIANS:** Jack Bruce, John Bonham, Eric Clapton and Blue Weaver. **FAVORITE SONGWRITERS:** Neil Sedaka, Paul McCartney, David Gates and Elton John. **FAVORITE SINGERS:** Paul McCartney, David Gates, Neil Sedaka And Karen Carpenter. **RESIDENCE:** House in Douglas, Isle of Man. (Non-Resident). **INSTRUMENTS:** Rickenbacker Bass, Fender Precision Bass, Ampeg Bass Amp & Speaker Cabinet, Gibson Hummingbird Acoustic Guitar, Rickenbacker 12 String Electric Guitar.

Blue



Dennis



Alan



DENNIS BYRON (Drums)

Born in Cardiff, Wales, on the 14th of April 1948. Dennis has been with The Bee Gees since 1972. Before joining The Bee Gees, Dennis was with Blue Weaver in Amen Corner, one of the top groups in Europe in the late 1960's. His first group was Brother John and the Witnesses. Self-taught he lists his musical influences as The Beatles, The Allman Brothers, The Meters, Little Feat and his favorite singles as Hey Jude/The Beatles, Midnight Train to Georgia/Gladys Knight and the Pips.

BLUE WEAVER (Keyboards)

Derek Weaver, Born in Cardiff, Wales, on the 14th of March 1948. Prior to working with The Bee Gees, Blue was with Mott The Hoople, Strawbs, Fairweather and with Dennis in Amen Corner. Blue lives in London and is in great demand for session work. He can be heard on Lou Reed's "Berlin" album and recently he toured with the Hunter-Ronson Band on their triumphant British debut tour. Blue studied piano and theory at Cardiff College of Music and Art. His Musical influences were classical, then Booker T. Markeys, Willie Mitchell and Stevie Wonder.

ALAN KENDALL (Lead Guitar)

Born in Nelson, Lancashire, on the 9th of September 1944. Alan has been with The Bee Gees since 1970. Prior to his association with The Bee Gees, Alan worked with Toe Fat, who toured the U.S.A. with Eric Clapton's Derek and the Dominoes. He has worked previously with Glass Menagerie and Chris Ryan and the Questions. Self taught, he lists his musical influences as Buddy Holly, B.B. King and Peter Dinklage and his favorite singles as Eleanor Rigby/The Beatles, Drift Away/Doby Gray and Sally Gee-Wings.

"Odessa" was number one in the album charts and the earlier L.P., "Idea" was number five. At the same time Robin topped the German singles charts with "Saved By the Bell", while Barry and Maurice had both "Tomorrow, Tomorrow" and "Don't Forget To Remember" in the top fifteen.

The next crisis came when Barry and Maurice decided to call it quits. Each went off and recorded solo singles and albums. (The 45s were released but the albums have never been. Nor has the other album's worth of material that Robin recorded.)

It looked like the end of our heroes...

ACT IV: "ONE MORE TIME WITH FEELING" OR "THREE CHEERS FOR A REUNION OF BROTHERS"

After two years of trial separation the brothers decided to give it another go. And they were dead serious about making it work. The first music to emerge from the reunion was the worldwide smash hit, "Lonely Days." This record gave them their first-ever American number one, a fitting beginning to a new era.

The next 45, "How Can You Mend A Broken Heart" turned out to be not only bigger than "Lonely Days" ("Heart" was number one for a month) but it was also one of the year's most recorded tunes.

So the Gibbs had returned, the hits returned and so did the tours. During the next few years, '70-'73, the band, consisting of a new lead guitarist, Alan Kendall and various drummers and orchestras toured the U.S., Canada, The Far East, Australia and England non-stop. The Gees also racked up another streak of hits: "Don't Wanna Live Inside Myself", "Run To Me", "Alive", "My World."

Late '73 and '74 were rough years for The Gees however. Through the tours were going great, the new music wasn't coming together, in fact besides numerous stray songs that were shelved a whole album recorded in Los Angeles was scrapped. The band needed some new fire.

ACT V: "THE COMEBACK OF THE DECADE" OR "NOW SERVING, THE MAIN COURSE"

In early '75 THE Bee Gees, now with drummer Denis Byron and keyboardist Blue Weaver as full-fledged band members along with Kendall, went to Miami to begin sessions for what would turn out to be the biggest selling album of The Bee Gees' career. An album that would supply The Gees' with, not only their first platinum L.P., but with three of their biggest selling 45s ever also: "Jive Talkin'", "Nights On Broadway" and "Fanny (Be Tender With My Love)." The L.P.? "Main Course".

Quoting one writer's review of the album, "What a relief, it's only July and already the albums of the year are out; pop, rock, country and soul/disco. And what's more, they're all rolled up onto one L.P., "Main Course" by The Bee Gees...the album of the year, the "Sgt. Pepper" of the seventies."

At one stage of this period not only were both "Nights On Broadway" and "Fanny" in the American top 100, but a cover version of "Fanny" by Gino Cunico was too. Then while the Gees' "Fanny" was still flying high, Olivia Newton-John released a version of another song off "Main Course", "Come on Over" as a 45, another Gibb smash. Meanwhile Paul Anka added "Night On Broadway" to his Las Vegas set and Rufus featured "Jive Talkin'" as the closing track on their new album.

What The Bee Gees had done to achieve such a phenomenal rebirth was to take a good look at what was going on on the music scene and filter it all through the Gibb, Gibb and Gibb genius and out came an innovative and dynamic collection of songs. And as seen, the proof is in the acceptance.

With their new release "Children of The World" we find The Gees again expanding their musical frontiers but never straying from their own distinctive and unique character. To be continues...

THE SINGERS WRITE THE SONGS

Barry, Robin and Maurice Gibb rank with the most prolific songwriters in popular music. Since returning to England in '67 they have recorded only self-penned tunes, save one, ex-Bee Gee Vince Melouney's "Such A Shame".

And these tunes have been recorded by hundreds of artists worldwide. Artists as diverse as Elvis to Jose Feliciano, Olivia Newton-John to Janis Joplin, Al Green to Andy Williams.

Some of these artists, have also seen fit to release Bee Gee compositions as singles, among them; Olivia Newton-John, who had both a pop and country hit in '76 with "Come On Over" (from the "Main Course" album), Jose Feliciano released two Gibb songs as 45s in England, "And the Sun Will Shine" and "Marley Purt Drive", both were hits. Engelbert Humperdinck had a hit with "Sweetheart" and then titled his following album after this Gibb song, as did Olivia with "Come On Over".

The Marbles recorded "Only One Woman" (which the Gees themselves never released) and it was number one in England (and elsewhere). Their subsequent L.P. featured five Gibb tunes; two more which The Bee Gees themselves never released: "The Walls Fell Down" and "By the Light of the Burning Candle", plus, "I Can't See Nobody and To Love Somebody", and lastly the hit, "Only One Woman". This last song was also a hit for Elton John's ex-drummer, Nigel Olsson in '75.

The following is an abbreviated list of Gibb songs and the artists who have covered them. Many of those listed have released other Gibb songs but space precludes a total inventory. All of the songs listed are available in either the U.S. or U.K., if not the country of availability follows in parenthesis. (All of the songs in this list have been also released by The Bee Gees.)

YVONNE ELLIMAN	LOVE ME
RONNIE DYSON	JIVE TALKIN'
ELVIS PRESLEY	WORDS
AL GREEN	HOW CAN YOU MEND A BROKEN HEART
RUFUS	JIVE TALKIN'
JANIS JOPLIN	TO LOVE SOMEBODY
OLIVIA NEWTON JOHN	COME ON OVER
GLEN CAMPBELL	WORDS
TOM JONES	WORLD (AUSTRALIA)
ERIC BURDEN AND THE ANIMALS	LET THERE BE LOVE
NIGEL OLSSON	TO LOVE SOMEBODY
STAPLE SINGERS	ONLY ONE WOMAN
CHER	GIVE A HAND, TAKE A HAND
RICHIE HAVENS	HOW CAN YOU MEND A BROKEN HEART
	I STARTED A JOKE



JOHNNY MATHIS	RUN TO ME
	DON'T FORGET TO REMEMBER
	(ITALY)
JACKIE LOMAX	ONE MINUTE WOMAN
ASTRUD GILBERTO	HOLIDAY
NINA SIMONE	PLEASE READ ME
	IN THE MORNING
	I CAN'T SEE NOBODY
ED AMES	MASSACHUSETTS
PERCY SLEDGE	I'VE GOTTA GET A MESSAGE
	TO YOU
ROBERTA FLACK	TO LOVE SOMEBODY
JOSE FELICIANO	MARLEY PURT DRIVE
	AND THE SUN WILL SHINE
	FIRST OF MAY
ETTA JAMES	SOUND OF LOVE
ENGELBERT	
HUMPERDINCK	SWEETHEART
	WORDS
	I.O.I.O. (ARGENTINA)
CHAMBER	TO LOVE SOMEBODY
BROTHERS	LAMPLIGHT (GERMANY)
THE TREMELOES	LONELY DAYS
PAUL MAURIAT	MELODY FAIR
	WORDS
ROY ORBISON	DON'T FORGET TO
SKEETER DAVIS	REMEMBER

Due to space limitations numerous songs and artists were left off the preceding list. Amongst those artists: Ray Conniff, Brenda Lee, Lyn Anderson, Mel Caret, The Flying Burrito Brothers, Vikki Carr, Peter Yarrow, Enoch Light, Mitch Ryder, Cilla Black, Sandie Shaw, Kenny Rogers, and the 1st Edition, Patti Page, Billy Fury, Eddy Arnold, Percy Faith, Dean Martin, Petula Clark et al..

The following is also a list of Gibb compositions that have been released by other artists, however, this list consists of only songs that The Bee Gees themselves have never released. Due to the obscurity of many of these recordings the countries of release follow in parenthesis; the list of countries is, in some instances abbreviated and serves as only a sampling. If there was a U.S. or U.K. release, it is so listed, however.

ELVIS PRESLEY	RING MY BELL (GERMANY, AUSTRALIA)
SANDY SHAW	BY TOMORROW (GERMANY)
JERRY VALE	MOONLIGHT (U.K., AUSTRALIA)
ESTHER & ABI OFARIM	GARDEN OF MY HOME (U.K., GERMANY)
MARBLES	LITTLE BOY (U.K., GERMANY)
	LOVE YOU (U.S., U.K., GERMANY)
LULU	EVERYBODY CLAP (U.K., GERMANY)
GERRY MARSDEN	GILBERT GREEN (U.K., AUSTRALIA)
ADAM FAITH	COWMAN MILK YOUR COW (U.K., AUSTRALIA)







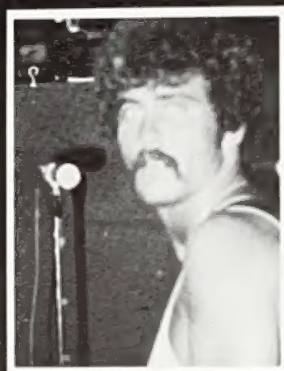
ROBERT STIGWOOD heads a group of companies that together comprise a most powerful force in the entertainment industry which is active in films, T.V., music publishing, records and tapes, stage productions and artists' management, which from the onset included The Bee Gees. He produced "Hair" in London and Jesus Christ Superstar which he co-produced with Universal Pictures when filmed. He acquired Associated London Scripts which included film and stage artists and radio and television writers. In 1973 he launched his own record label, R.S.O. Records which included The Bee Gees, Jack Bruce, Eric Clapton and other rock groups and individuals he had managed in the past, in addition to new artists. More recently he produced Ken Russell's smash film "Tommy" by Peter Townshend of the Who as well as co-producing the controversial film "Survive".



PETER GRAVES
"THE BONEROO HORNS"

A versatile trombonist, arranger and conductor, Graves recorded with Buddy Rich's *Mercy Mercy* lp before forming the Boneroo Horns and since then cut *Dr. John's Right Place, Wrong Time, Desitively Boneroo*, recorded and arranged for Bill Wyman's *Monkey Grip* and The Electric Flag's *The Band Kept Playing* albums and with Firefall. The Boneroo Horns are currently heard on the Bee Gees' hit lp, *Children of the World*. Graves has appeared with such groups as The Temptations, Lou Rawls, Marvin Gaye, The Spinners, Nancy Wilson, Frankie Valli, Mel Torme among others. He has conducted for The Pointer Sisters and Charo, arranged for Sister Sledge, performed on the Jackie Gleason Show and toured the U.S. Jamaica, the Far East and Japan. For this Bee Gees tour he is providing horn arrangements. The members of the Boneroo Horns are Peter Graves, Leader—Ken Faulk—Jeff Kievit—Whit Sidener—Stan Webb—Peter Ballin.

GUEST MUSICIANS



JOEY MURCIA

A member of the Staff Rhythm Section of Criteria Recording Studios, Miami, Florida, he played guitar for 13 years. He also played as a member of Staff Rhythm Section of T K Productions, Miami, Florida for 8 years. He just completed U.S.A. tour in October, playing with "Jay Ferguson" (ex-lead singer — "Spirit" & "JOJO Gunn"). Joey recently worked on Kenny Passarelli's album (ex-Elton John bassist). The following are some LP's which he performed on: Betty Wright ("Clean Up Woman"), Lattimore ("Lattimore"), George & Gwen McCrae ("Together"), Andy Gibb (untitled), Kenny Passarelli (untitled), Bill Wyman ("Monkey Grip"), Jay Ferguson (ex-"Spirit" lead singer — ex-JOJO Gunn) ("All Alone In The End Zone").



JOE LALA

Joe Lala was born in Tampa, Florida on November 3, 1947. He plays congas, timbales, drums and various percussion instruments. He has been a permanent member of Blues Image, The Byrds, Pacific Gas and Electric, Crosby, Stills, Nash & Young bands. He has also worked on albums by Rod Stewart, Neil Diamond, Bill Wyman, Fireball, The Bee Gees and numerous others. He has been an actor, master of ceremonies and radio announcer. For the future, he plans to record a solo album and also work with the musical group, The Section.



GEOFF WESTLEY (Keyboards)

Born in Bromley, Kent, on the 24th of May 1949. Geoff has been working with The Bee Gees since 1972. When in London, Geoff works as musical director for various London musicals, including "Jesus Christ Superstar" as well as session work with major artists. Prior to this he won a scholarship to attend London's Royal College of Music to study flute and piano. His musical influences are every piece of music he ever heard. His favorite singles are Highway Code/The Mastersingers, Close To You/Christopher Neil, Solid State Brain/Christopher Rainbow.



Bobby Furst



The Bee Gees displaying their platinum discs awarded for the sale of over a million Main Course albums.

THE BEATLES





LOU REIZNER

SAMANTHA SANG

GRAHAM BONNET

STEVE HODSEN

LORI BLAMER

EINE RUNDE
ANNA MARCHETTI
THE SANDS

KENJI SAWADI
MAX GREGOR
THE BLOOMFIELDS
MYRNZ MARCH

BEV HARRELL

THE DAY YOUR EYES MET
MINE (U.K.)

DON'T LET IT HAPPEN AGAIN
(U.S., U.K.)

CASTLES IN THE AIR (U.K.,
AUSTRALIA)

FOUR FACES WEST (U.K. —
TREACLE BROWN (U.K.)

GINA'S THEME (GERMANY)

THE LOVE OF A WOMAN (ITALY)
MRS. GILLESPIES'S REFRIGER-
ATOR (U.K.)

SMILE FOR ME (JAPAN)

SQUARE CUP (GERMANY)

THE LONER (SPAIN, BRAZIL)

TOUCH AND UNDERSTAND
LOVE (U.S.)

BACK TO THE PEOPLE
(AUSTRALIA)



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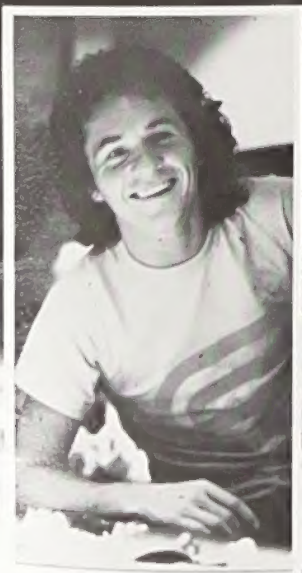
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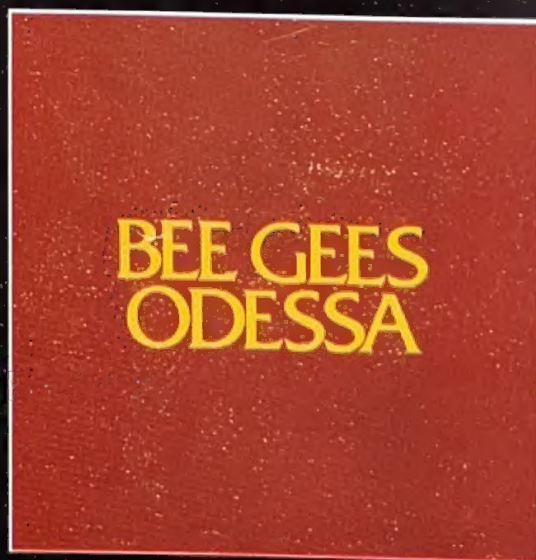
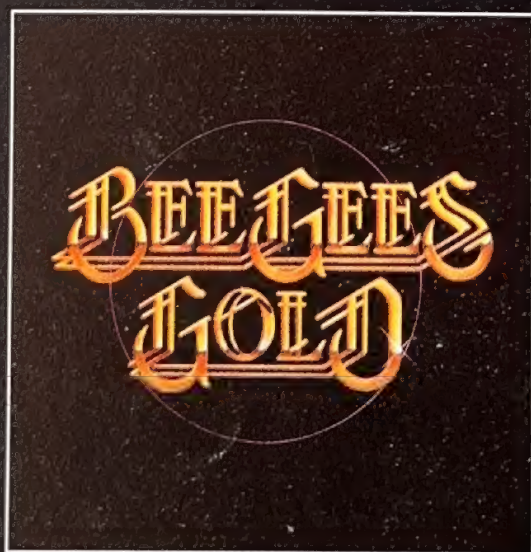
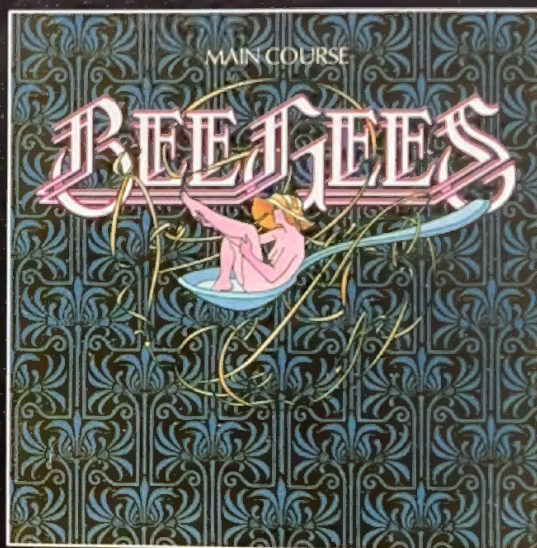


Like a bird in the wind
Like a tree in the storm
Like the breath of a child
From the moment he's born
Till the very last day
When the curtains are drawn
We are children.



CHILDREN OF THE WORLD

and other treasures.
Feast your ears.



"THE MUSIC WE BELIEVE IN"

Manufactured and marketed by